



PASSACAGLIA



A. BRANDT.

OP. 16.



PREIS M. 1,80.

AUFFÜHRUNGSRECHT VORBEHALTEN.
EIGENTUM DES VERLEGERS FÜR ALLE LÄNDER.

LEIPZIG, VERLAG VON F. E. C. LEUCKART

K. K. OESTERREICHISCHE, KÖNIGL. DÄNISCHE UND GROSSHERZOGL. MECKLENBURGISCHE
GOLDENE MEDAILLE FÜR WISSENSCHAFT UND KUNST.
KGL. SÄCHSISCHE STAATSMEDAILLE.

Passacaglia.

A. Brandt. Op.16.

Allegro maestoso.

Manual. I Man.

ff

Pedal. *ff*

II Man.

mf

f



First system of musical notation. The treble clef staff contains a melody with a triplet of eighth notes and a fortissimo (*ff*) dynamic marking. The bass clef staff contains a bass line with a triplet of eighth notes. The key signature is one flat (B-flat).



Second system of musical notation. The treble clef staff contains a melody with a fortissimo (*ff*) dynamic marking and a first manual (*I Man.*) instruction. The bass clef staff contains a bass line with a triplet of eighth notes. The key signature is one flat (B-flat).



Third system of musical notation. The treble clef staff contains a melody with a first manual (*I Man.*) instruction. The bass clef staff contains a bass line with a first manual (*I Man.*) instruction. The key signature is one flat (B-flat).



Fourth system of musical notation. The treble clef staff contains a melody with a trill (*tr*) and a second manual (*II Man.*) instruction. The bass clef staff contains a bass line with a second manual (*II Man.*) instruction. The key signature is one flat (B-flat).

First system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with slurs. Bass staff contains a melodic line with slurs and a triplet of eighth notes. Dynamics include *mf*. Fingerings 1, 2, and 3 are indicated.

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs. Bass staff contains a melodic line with slurs and a triplet of eighth notes. Dynamics include *p*. A woodwind part is indicated by "Fl 8' solo".

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs. Bass staff contains a melodic line with slurs. Dynamics include *ritard.*, *ppp*, and *pp*. Text annotations include "III Man. Schwebung", "Echowerk geschlossen", "Gedackt 8'", and "cre - - scen".

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs. Bass staff contains a melodic line with slurs. Dynamics include *p*. Text annotations include "do -", "Fl. 8'", and "Schweller offen".

Fl. 4' II M. Fl. 4' Pr. 8

sempre

Oct 4' 2' Mixtur. I. M.

mf *f* *ff* *ff*

crescendo -

ff

ff

ff

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It begins with a series of eighth and sixteenth notes, followed by a half note. The middle staff is in bass clef and contains a series of eighth and sixteenth notes, with a first finger fingering (1) indicated. The bottom staff is in bass clef and contains a series of eighth and sixteenth notes.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It begins with a series of eighth and sixteenth notes, followed by a half note. The middle staff is in bass clef and contains a series of eighth and sixteenth notes, with a first finger fingering (1) indicated. The bottom staff is in bass clef and contains a series of eighth and sixteenth notes.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It begins with a series of eighth and sixteenth notes, followed by a half note. The middle staff is in bass clef and contains a series of eighth and sixteenth notes, with a first finger fingering (1) indicated. The bottom staff is in bass clef and contains a series of eighth and sixteenth notes. The system includes dynamic markings *f* and *l. H.* and a right-hand marking *r. H.*.

The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It begins with a series of eighth and sixteenth notes, followed by a half note. The middle staff is in bass clef and contains a series of eighth and sixteenth notes, with a first finger fingering (1) indicated. The bottom staff is in bass clef and contains a series of eighth and sixteenth notes. The system includes dynamic markings *f* and *II Man.*, and trill markings *tr* with fingerings 34 and 2.

First system of a musical score. It features a grand staff with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat). The first measure of the top staff is marked *mf* and includes the instruction "Oct. 4'". The first measure of the middle staff has a triplet of eighth notes marked with a "3" and a "tr". The first measure of the bottom staff is empty.

Second system of the musical score. It features a grand staff with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat. The first measure of the top staff is marked *pp*. The first measure of the middle staff is empty. The first measure of the bottom staff is empty.

Third system of the musical score. It features a grand staff with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat. The first measure of the top staff is marked "II M. Salicional". The first measure of the middle staff is empty. The first measure of the bottom staff is empty.

Fourth system of the musical score. It features a grand staff with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat. The first measure of the top staff is marked "II M." and *f*. The first measure of the middle staff is marked "l.H.". The first measure of the bottom staff is empty.

I. M.

f

I. M.

mf

p

p

II. M.

p tranquillo

III. Man.

decrescendo e ri - tar - dan - - do

p

ppp

Schwellen - - - - zu.

III Man. voll, mit Mixtur
Echowerk geschlossen

cre - - scen - - do -

a tempo

Manul

II Man.

ff

Pedal.

I Man.

ff

ff

ff

Tromp.

CHORAL: Lobe den
Herren. ad libitum.

Konzertstücke und Sonaten für Orgel.

Barblan, Otto.	M.
Op. 10. Chaconne über Bach	3,—
Becker, Albert.	
Op. 21. Präludium und Fuge in Amoll	2,—
Bonvin, Ludwig.	
Op. 8. Drei Tondichtungen (Three Tonepoems): Christnachtstraum — Christmasnight Dream. Momento patetico. Verlangen—Desire	2,—
Op. 12b Nr. 1. In gehobener Stimmung — Elevation	1,20
Op. 77a. Andante cantabile	1,20
Brosig, Moritz.	
Op. 1. Drei Präludien und Fugen in Emoll, Cdur, Fismoll	2,—
Op. 6. Christ ist erstanden. Fantasie in Ddurisch	1,50
Op. 49. Fünf Orgelstücke: Fantasie in Cmoll; Drei Andante in Amoll, E dur, F dur; Adagio in As dur	2,—
Op. 53. Fantasie Nr. 1 in Fmoll	1,50
Op. 54. Fantasie Nr. 2 in Esdur	1,50
Op. 55. Fantasie Nr. 3 in Dmoll	2,—
Dittrich, Rudolf.	
Fantasie-Fuge über das österliche „Alleluja“	1,20
Flügel, Gustav.	
Op. 85. Frühlings-Fantasie. Konzertstück in Adur	1,50
Op. 101. Drei Fugen in Cdur mit vorausgehenden Einleitungen	2,—
Op. 102. Zwei Orgelstücke zum Festgottesdienst, sowie zum Konzertvortrage.	
Nr. 1. Präludium in Esdur zum Choral: „Du, dessen Augen flossen“ aus Grauns „Tod Jesu“	1,—
Nr. 2. Fuge in Emoll mit vorausgehender Einleitung	1,—
Op. 105. Zwei Stücke als Nachspiele zu festlichen Gottesdiensten, sowie zum Konzertvortrage.	
Nr. 1. Toccata in Emoll	1,—
Nr. 2. Fuge in Emoll	1,—
Forchhammer, Th.	
Op. 8. Sonate Nr. 1 in Gmoll	2,50
Op. 12. Fantasie und Choral: „Aus tiefer Not schrei' ich zu dir“ (mit Männerchor ad libitum). Phrygisch	1,50
Op. 15. Zur Totenfeier. Zweite Sonate in Cmoll	3,—
Gerhardt, Paul.	
Op. 1. Drei Choralvorspiele. In einem Heft	3,—
Einzelne:	
Nr. 1. Vorspiel zu: „Aus tiefer Not schrei' ich zu dir“. Fantasia e Fuga a cinque voci in Emoll. Phrygisch	1,50
Nr. 2. Vorspiel zu: „Nun ruhen alle Wälder“. Mit Doppel-Pedal in As dur	1,—
Nr. 3. Vorspiel zu: „Gott des Himmels und der Erden“ in Adur	1,—
Gernsheim, Friedrich.	
Op. 76. Fantasie und Fuge	3,—
Gottwald, Heinrich.	
Op. 2. Konzertstück (Einleitung, Thema mit Variationen und Fuge)	2,50
Grandjean, Samuel.	
Große Fuge in Cdur (Grande Fugue de Concert en ut majeur)	1,80
Gulbins, Max.	
Op. 4. Sonate Nr. 1 in Cmoll	4,—
Op. 17. Zwei Stücke zum Gebrauch beim Gottesdienst oder in Konzerten. In einem Heft	2,—
Einzelne:	
Nr. 1. Brautzug. Marcia pomposa	1,20
Nr. 2. Trauerzug. Marcia funebre	1,20
Op. 18. Sonate Nr. 2 in Fmoll	4,—
Op. 19. Sonate Nr. 3 in Bdur	4,—
Op. 28. Sonate Nr. 4 in Cdur (Paulus, ein Charakterbild)	4,—
Op. 31. Vier Charakterstücke: Fantasie über den Choral „Wenn meine Sünd'n mich kränken“; Trio; Kanzone; Doppelfuge	3,—
Köhler, Ernst.	
Op. 15. Einleitung zu Grauns Tod Jesu. Neue Ausgabe (Ad. Eckardt)	1,—
Op. 34. Variationen über Jos. Haydns Melodie zu: „Gott erhalte Franz den Kaiser“ (Deutschland über Alles). Neue Ausgabe (Th. Forchhammer)	1,—
Op. 70 Nr. 2. Fantasie über den Chor: „Die Himmel erzählen die Ehre Gottes“ aus der Schöpfung von Jos. Haydn. Neue Ausgabe (Th. Forchhammer)	1,—
Middelschulte, Wilhelm.	
Kanons und Fuge über den Choral: „Vater unser im Himmelreich“ n.	5,—
Toccata über den Choral: „Ein feste Burg ist unser Gott“	2,—

Piutti, Carl.	M.
Op. 1. Sechs Fantasien in Fugenform. In einem Heft	4,—
Einzelne:	
Nr. 1 in Cmoll (a due soggetti)	1,20
Nr. 2 in Fdur	1,20
Nr. 3 in Fdur (a tre soggetti)	1,20
Nr. 4 in Gdur (al rovescio)	1,20
Nr. 5 in Hmoll (neue revidierte Ausgabe)	1,20
Nr. 6 in Amoll	1,20
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Heft II. Introduktion; Passacaglia; Ave Maria; Fantasie	3,—
Heft III. Toccata; Fuge; Canon; Scherzo	3,—
Reinecke, Carl.	
Op. 284. Sonate	3,—
Renner jun., Joseph.	
Op. 56. I. Suite	3,—
Hieraus einzeln:	
Nr. 1. Präludium	1,80
Nr. 2. Kanzone	1,—
Nr. 3. Fughette	1,—
Nr. 4. Trio	1,—
Nr. 5. Elegie	1,20
Nr. 6. Romanze	1,—
Op. 61. II. Suite	3,—
Hieraus einzeln:	
Nr. 1. Präludium	1,—
Nr. 2. Romanze	1,—
Nr. 3. Lamento	1,—
Nr. 4. Melodie	1,—
Nr. 5. Kantilene	1,—
Nr. 6. Fantasie	1,20
Rheinberger, Josef.	
Op. 156. Zwölf Charakterstücke.	
Heft I. Präludium; Romanze; Kanzonetta; Intermezzo; Vision; Duett	3,—
Heft II. In memoriam; Pastorale; Klage; Abendfriede; Passacaglia; Trauermarsch	3,—
Op. 174. Miscellaneen.	
Heft I. Romanze; Scherzoso; Aufschwung; Betrachtung; Agitato; Improvisation	3,—
Heft II. Ernste Feier; Zwiegesang; Ricercare; Abendruhe; Melodia ostinata; Finale	3,—
Rudnick, Wilhelm.	
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Schmid, Josef.	
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Schumann, Camillo.	
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Schumann, Georg.	
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Seifert, Udo.	
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Op. 42. Trauerzug	1,20
Op. 43. Einleitung und Doppelfuge in Ddur	1,50
Op. 44. Zu Weihnachten. Acht Tonstücke und Bearbeitungen	2,40
1. Auf, schicke dich! 2. Wie schön leucht' uns der Morgenstern. 3. Nun freut euch, lieben Christeng'mein. 4. Vom Himmel hoch. 5. Dasselbe. 6. Dasselbe. 7. O du fröhliche. 8. Fantasie: „Lobet den Herren, den mächtigen König der Ehren“.	
Hieraus einzeln:	
Nr. 8. Fantasie: „Lobet den Herren, den mächtigen König der Ehren“	1,20
Wolfram, Karl.	
Op. 4. Sonate Nr. 1 in Fmoll	3,60
Op. 15. Sonate Nr. 3 in Fdur	2,50

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